Nellie Cuddy.

THE HERALD OF MUSIC

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DEVOTED TO MUSIC AND MUSICIANS.

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LILLIAN BLAUVELT.

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SALUTATORY.

With this number we begin the issue of a new monthly magazine, "THE HERALD OF MUSIC," which we hope will be heartily welcome in the musical world. We shall use every effort to make it not only interesting and popular, but also of such a character that it will further the cause of musical progress, especially in the West.

Among the leading and more attractive features to which we expect to add from time to time, if the success of our enterprise warrants it, is, in the first place:

The publication each issue of twelve to sixteen pages of vocal and instrumental music, which will be mainly of a light, melodious and popular character, and yet will contain nothing trashy or vulgar. We shall endeavor to show by these publications that music of a higher class is not necessarily heavy or uninteresting. We feel certain that not only the general public but musicians, amateur and professional, will find much to interest them in this department.

Besides this strictly musical section we shall present discussions by prominent composers and eminent teachers upon such topics as are of general interest to the musical public.

There will be also reviews and criticisms of of new compositions of note, written by thoroughly competent musicians and critics, which will be of great service to those who are on the lookout for new music.

Special care will be taken in the collection and editing of both general and local musical news, including correspondence from the different musical centers of the United States and Europe, so that our readers will be kept informed of all important events in the musical world.

Another department which we expect to make of general use as well as interest is one which will contain practical hints and instructions to students of both vocal and instrumental music. This will be contributed to by teachers of known capability and experience.

In conclusion we would say that our aim is to bring before our readers everything which is good in musical science, theory, history, biography and literature, and if we succeed it is our expectation that the musical public will give us the support that our enterprise may deserve.

Do you know that the Bahnsen Piano is the only one made in St. Louis? Mr. T. Bahnsen, 1522 Olive street, is the manufacturer; do not forget to call and see them.

ECHOES FROM BOSTON.

The doings of the "Handel and Haydn," the mother of Oratorio Societies in America, naturally arouse the interest of musicians everywhere. No wonder, for she has been singing for over eighty-seven years!

She is now agitated over a new director and well may be.

Carl Zerrahn, the efficient and loved conductor for over forty-one years, retired at the close of the season 1895, at the yery verge of three score years and ten. Mr. B. J. Lang, the excellent organist of the society for thirty-six years (and may I note en passant, that Boston places high value on years and experience!) was chosen as his successor. Many dissenting voices were then heard, and this year have seemed to prevail in securing a change. Mr. Lang's work at rehearsals has been painstaking, but they complain that he lacks incisiveness and firmness, at the concerts, in holding the chorus together. No one doubts his musical thoroughness, but his personality fails in charming all!

Mr. George Chadwick, the popular composer and new director of the N. E. Conservatory would have the preference of many, but Mr. Zerrahn's reinstatement is greatly favored as director emeritus, with a younger man to assist. This to be decided in June.

Of Mr. Zerrahn, I quote from President Parker Browne's Annual Address in '96:

"Taken from the position of orchestral player at the age of twenty-eight and placed in command of the "Handel and Haydn" forces on trial, he at once showed great natural capacity for such a position, and assumed a prominence as an orchestral and choral leader, which he held undisputed for twenty years. After that, the department of orchestral music passed mostly into other hands, but in the choral part, he easily maintained supremacy. Who can fairly estimate the good this people has received from the untiring and skillful performance of his arduous labors. Known and beloved by scores of societies and thousands of singers all over the land, from Maine to the Pacific, his skill, decision, patience and good humor, have endeared him to all, singers and players alike."

The "Herald" of May 30th, says, "Among those named in connection with the conductorship of the Handel and Haydn, Mr. Horatio W. Parker has, singularly enough, been overlooked. His rare abilities as a musician are familiar, and his skill as a conductor was proved beyond cavil, at the closing concert of the society, this season. Rumor has it, however, that at the last moment, there will be a strong rally for Mr. Lang, which will culminate in his becoming his own successor!"

Having sang under the baton of three of these leaders, the past winter, I shall in a future letter, give some of my impressions.

Another innovation to be devoutly wished for, would be the remodeling of the present rehearsal hall. Perhaps the easiest way after all would be to burn it up; its defects are so many and so glaring. For example, it fronts neither on a street nor an alley. You have to roam through the back, out-of-the-way passages, enter, and go down into a half subterranean sort of place, not exactly a cave, and not exactly anything else; but I noticed it was called "Bumstead Hall."

You know music is one of the high arts, and in this cultured city, strangers rather expect to find a high sort of place for it to meet in. Now to tell the truth, when I got into that sort of half basement, and saw that amphitheatre with those seats descending to that pit, as it were, and especially when my eyes struck, or were struck by that most sanguinary ceiling and walls with great chunks of plaster missing here and there, I felt a momentary conviction that I had strayed into the operating room of a surgical hospital.

It positively gave me the shudders,—that ceiling and those walls did. As no one else seemed to be shuddering, however, I thought of Pope's essay, "We first endure, then pity, then embrace!" But in all my wanderings, I never encou tered such a room before for any peaceful purposes.

I notice also in the President's address, that a critic of the Handel and Haydn's repertoire, remarked, "Ephraim is joined to his idols." Perhaps this hall is one of those idols. I have always understood idols to be hideous things.

Boston Music Hall is on the floor above, (having the same insignificant, obscure entrance), and this is the home of the peerless Symphony Orchestra!

The "Pop" concerts are also held here in Music Hall, as in fact are all important affairs. These are "popular" promenade concerts, by an orchestra composed of many of the Symphony players under Mr. Max Zach and Mr. Leo Schulz in turn. These continue to be the "popular" summer attractions as in former years.

The title "Pop" is simply an abbreviation of popular.

The Walking Delegate, a comic opera in three acts, by Charles Emerson Cook and Lucius Hosmer, Boston men, will have its initial performance on any stage, at Tremont Theatre, May 31. "The humor of it all comes from the peculiar custom of ancestor worship in Corea, when brought into imaginary and incongruous contact with certain phases of the American labor question. Woven into quaint lyrics, and catchy music, this story promises a fantastic and entertaining result."

A large number of people who had not heard Mr. Charles Humphrey since his return from Europe, and who expected to enjoy his singing were very much disappointed, as the gentleman stayed away. What was the matter, Mr. Humphrey?

PLANT'S "SWEET HOME" FLOUR

FOR BREAD, BISQUITS, PASTRY, EQUALLY GOOD POR ALL.

A fund is being started for the establishment of a permanent Opera Company in Boston, for the production of light and standard operas, at moderate prices, but in a creditable manner. This undertaking is said to be in the hands of those thoroughly competent to carry it to a successful issue and along the lines laid out.

Vesper services at 4 p. m., Sundays, are held in several of the large Boston churches, where music is the predominating feature. A short talk by the minister is given, and collection follows. Large audiences are always in evidence, and every seat taken before the hour.

Boy choirs here abound, and almost reach perfection. Henry Donlan, the small boy soprano is much in demand. He sang the part of "Youth" in "Elijah," in a heavenly manner, leaving absolutely nothing to be desired, (except wings and harps for us all)! His rosy cheeked face and small curly head rising up out of the mass of ruffled embroidery on his wide collar, was suggestive of one of Raphael's cherubs!

Apropos of boy choirs, a little girl on reaching home from church, rushed up to her father with the startling intelligence that a lot of boys had gone to church in their nighties, and they didn't care a bit, but just stood up and sang just as loud as they could.—CHARLES BANK.

JOHANNES BRAHMS.

Since the death of this, the most prominent star in the firmament of music for more than a decade, there have appeared many *critical* estimates as to what the master's place is likely to be in musical history. Some writers fairly deify him, while others accord him what they think is his due, without losing sight of those criteria in the light of which all human manifestations have to be and are, ultimately judged.

The art of any historical period, although it may aspire to high ideals, is always affected and modified by the Zeitgeist or the philosophical spirit and principles which animate such period. Bach lived and created at a time when faith in the supernatural order was taken for granted, never questioned. Beethoven declared that religion and the laws of thorough bass were never to be discussed. But this very declaration proves that he wished to ward off and protect himself against the spirit of his time; the spirit of subjectivism of Emanuel Kant and the pantheism of Goethe. Consequently the Credo in his two masses is not *sung* in the calm, serene, and contemplative manner of the masters of the middle ages, but it is *proclaimed* with tremendous dramatic vigor. Surrounded by doubt, and himself influenced if not affected by it, he *thunders* forth his proclamation of allegiance to, and belief in, a personal God.

Brahms, the legitimate heir to the artistic legacy of these two masters, like them, reflects in his creations, the Zeitgeist. An individuality built on large lines, equipped with enormous learning and mastery of form, a mind of noble fibre, which had a natural affinity with the highest and best among his predecessors, we may apply to him Tennyson's judgment of words worth: he uttered nothing base.

Future generations will consider him as a typical manifestation of his time; they will be able to measure dispassionately on account of the distance which will separate them from him, his true stature and the true greatness he might have attained had he not lived in the chilling atmosphere of nineteenth century pantheism and materialism. But for this spirit and atmosphere he would never have written his "Song of Fate," which does not aspire upward.

Brahms, in his instrumental works (in his vocal compositions he is guided and bound by the test, the meaning of which he affirms tonally, according to the degree of interest with which he feels them), very seldom convinces or carries away his hearer. You admire the flow and elegance of his Cantilena, the inexaustible richness and variety of his Juhiphony, the exquisite delicacy of cantrapuntal detail, the coherency and sequential logic of the whole structure, but he does not carry you off your feet, he does not provide you with pinions by means of which you soar after your ideal, as does Beethoven. This is because Brahms is not convinced of the existence of this ideal himself; it is not to him a living reality to which to aspire and lovingly stretch out his arms.

Quite a different spirit is manifested in the works of his fellow townsman, Anton Bruckner, who died only a few weeks before Brahms left this world. In his great Te Deum we have a work which will, we believe, in time be placed on a level with the ninth symphony by Beethoven, if not for the grandeur of its form, at least for the intensity of its faith.

With almost supernatural enthusiasm, and in a delirium of joy, soloists, chorus, orchestra and organ breathe forth the last sentence: "In te, Domine, speravi, non confundar in aeternum." If this had been the keynote of Brahms' life-work as it was of Bruckner's, the former would have been the Beethoven of his time—J. O.

LILLIAN BLAUVELT.

Lillian Blauvelt comes from an old Knickerbocker family and is a native of Brooklyn. She began the study of the violin when seven years of age, and during the years following played in many concerts. When it became evident that she was possessed of an unusually fine voice, she gave up the violin, and with some vocal study became the sole soprano of Plymouth Church. After a two years study with Jacques Bouhy, of the Paris Opera, she sang in concert and opera in the principal capitols of Europe. She was heard at St. Petersburg and Moscow, where the young American met with great success, gifts and souvenirs being showered upon her by the enthusiastic Russians. Mme. Blauvelt remembers with pleasure an afternoon spent with Anton Rubenstein, during which the great composer gave her some valuable hints regarding the interpretation of his songs. While in Paris she was heard by all the great composers, Ambroise Thomas, Gounod, Massenet and Deslibes, all of whom predicted great things for her. Deslibes was captured by her and taught her some of his own songs, among them "Les filles de Cadix," which she has sung with great success in this country and abroad. Returning to America unreralded, Mme. Blauvelt has, during the past few years, made a place for herself hy her beautiful singing, in the front rank, and has appeared with the most important musical organizations throughout this country, such as New York Thilharmonic Society, New York Symphony, New York Oratorio Society, Chicago Symphony, Chicago Apollo, Buffalo Symphony, Cincinnati Symphony, Conductors Anton Seidl, Walter Damrosch, Theo. Thomas, Emil Paur, of the Boston Symphony, Frank Van der Stucken, and others.

Mr. Henry Wolfsohn has arranged with Mme. Blauvelt to sing a limited number of concerts in this country the coming season ('97-98), after which she will go abroad to remain an indefinite period, having accepted flattering offers made by European managers, which have now been perfected through her American representative, Mr. Henry Wolfsohn, during his present sojourn in Europe.

The Greatest and Most Pressing Musical Need in St. Louis.

We see in the daily press reports of constant and heroic efforts on the part of some musically inclined ladies to raise a fund of twelve thousand dollars for the purpose of establishing the orchestra concerts on a more stable and firm footing. To call the movement the establishment of a permanent orchestra is a misnomer, for that means an orchestra composed of the same musicians to play together under the same and exclusive direction of one conductor, as is the case in Boston and Chicago. To accomplish this much-desired end it would require three times the amount of money the promotors have set out to raise.

But we will let this pass and charge it to the enthusiastic—and sometimes rhapsodic—musical critics of the daily papers. What we wish to suggest is something, in our opinion, more vital to the musical life of St. Louis just at present. We mean a concert hall. Music Hall is a magnificent place to give grand opera and big choral performances in. (Although for the latter it is not quite what it should be on account of the absence of an organ.) But for performances such as those of the Apollo Club, the Morning Choral Club and the Symphony Orchestra, it is entirely too large. The volume of tone these local musical bodies are capable of producing is

totally insufficient to fill the vast space, and consequently the audiences, who, in most instances, only about half fill the auditorium, get little or no impression from the performances. The inevitable result is lack of interest and patronage. There is no doubt but that that this is one of the greatest ills from which musical life in St. Louis suffers.

If the enthusiastic promotors of our symphony scheme wish to build wisely and well, let them build—they have the money to do it with—a real concert hall, seating from sixteen hundred to twenty-two hundred people, in the neighborhood of Grand avenue. Such a hall would not only give an impetus to musical life but would also be a paying investment, for it could, if properly built, be utilized for entertainments of all sorts, such as lectures, balls, receptions, etc.

This is the greatest need of musical St. Louis, and he or they who fill it will deserve the gratitude of the community.—SPECTATOR.

CHOPIN'S SKELETON,

It was singular, and yet eminently fitting, that Chopin's famous Funeral March should have been the principal piece of music performed at the extraordinary concert which was recently held in the Catacombs of Paris, a full account of which was published in the Sunday Herald. Eminently fitting, I say, because this march was composed under grewsome circumstances, and hence was appropriate music for a ghostly and subterranean concert room. The strange story of this march was told the other day by Ziem, the painter, who was an intimate friend of Chopin.

"Four of us were dining one evening," he said, "at the house of Paul Chevandier de Valdrome, son of the French peer, No. 39 Rue de la Tour-d'Auvergne. Besides the master of the house there were Prince Edmond de Polignac, Count de Ludre and myself.

"During a lull in the conversation I went behind a screen, and, finding there a skeleton, such as is often to be found in studios, I amused myself and my friends by placing the arms in a fighting attitude and then feigning to have a regular boxing match with it. The Prince de Polignac laughed heartily at my odd conduct, and in turn he, too, took hold of the skeleton, and after making it perform various tricks and grimaces he concluded by seating it at the piano.

"Then he placed the bony hands on the keyboard and began to improvise, moving the lifeless fingers from note to note. Meanwhile we had put out the lights and stopped talking, with the object of enjoying to the utmost this weird music, which seemed to come from a far-away tomb.

"Suddenly the silence was broken by three loud knocks! We were greatly startled and knew not what to think when a lamentable voice exclaimed, 'God of my fathers, do not forsake me!'

"The tone was so piteous that we burst out laughing. We recognized Paul's voice and we fancied that he was joking. In a moment, however, we discovered that he was trembling. Of course that put a stop to our fun.

"We lit the lights, and the Count de Ludre then explained that he was responsible for the three loud knocks. He had been lying on a sofa, and, clearly to frighten us, had struck his foot three times against the woodwork.

"The skeleton was placed once more behind the screen, and nothing further would have been heard of our farcial conduct had not the genius of Chopin brought it into unexpected prominence. He called on me some time afterward, intending to rest himself for a few hours in my company. He was very gloomy, and he explained that he had passed a terrible night in combating a host of uncanny spectres, who had threatened to do him all kinds of mischief.

"He was an extremely imaginative man and was constantly haunted by morbid ideas. His strange story reminded me of my evening at Paul Chevandier's and I told him about it. He shivered as he heard me and then his eyes turned to a piano, which I had expressly bought for his use.

"'Have you a skeleton?' he asked me.

"I said that I had not, but that I would procure one during the evening. I invited Paul Chevandier de Valdrome and my friend Ricard, the painter, to dine with me that day and during



PROF. G. F. BARRON.

dessert I told Chevanier of Chopin's desire. He at once sent his servant to fetch the skeleton, and after dinner we went through the same performance that had frightened Chevandier so much on the previous occasion.

"This time, however, thanks to Chopin's inspiration, the performance was no farce. On the contrary, it was great, terrible and infinitely sad. Chopin, his face pale and his eyes opened to their widest extent, had enveloped himself in a long winding sheet, and, pressed against his throbbing breast, he held the ghastly skeleton.

"Many times in his dreams he had seen a spectre like this grinning framework of bones, and now at last he had come in actual contact with it! So they stood there, the living man and the dead, in the fantastic light of the dimly lit room.

"We waited and watched, but not for long, for suddenly a wonderful thing happened.

"The silence of the studio was all at once broken by the sound of music—slow, sad, profound, splendid music; music such as none of us had ever heard before. Immeasurably amazed we were as the beautiful sounds succeeded each other, and were gradually fashioned into the world renowned Funeral March!

"On to the end played Chopin, still grasping the skeleton, and so spellbound were we that not until the last note was struck did we really recover our senses. Then we hastened to congratulate the shroud-robed musician, and reached his side just as he was on the point of fainting.—HERALD.

ITEMS OF INTEREST.

Another woman composer has appeared upon the scene. The Oliver Ditson Company has just issued a set of eighteen pieces, entitled the Merry-Go-Round, by Mrs. John Orth, wife of the eminent teacher of the piano. Every teacher of little ones will want to thank Mrs. Orth for writing so charming and useful a lot of pieces. They are the kind it is so hard to find, pretty and attractive, with no knotty places in them—just what the children like. Others of her composition will shortly be published.—MUSICAL COURIER.

Music is undoubtedly the oldest of all the arts. It is older than painting, sculpture, and even poetry, which goes back so far into those primitive ages where man was just emerging from the unknown. For the infant in the cradle makes use of tone, and distinguishes between tones. It is by the modulation of a few vocal sounds that it makes its wants known (!!!)—J. CARLETON BELL IN THE MUSICAL COURIER.

Mr. H. E. Rice, representing Mr. Theo. Presser, of Philadelphia, called at the office of the Herald of Music for a friendly chat with the editor. He has just returned from a business trip to Chicago and reports business booming in his respective line. Said he, "I don't understand why the names of the music teachers of Missouri and surrounding States never have been brought before the public. You will always hear of the great doings of eastern music teachers, but our western teachers, who surely are doing just as effective and good work, the ones who have brought the standard of music up to its present height, are always left out in the cold. I most assuredly hope the Herald of Music will take up this field and let the world know that the teachers in the western States of the Union are doing just as much for the elevating ot the State's musical standard as its eastern sisters and brethren."

Don't you be afraid, friend Rice, the Herald of Music will be the support of all western music teachers and friends, and will champion this cause and let the world at large know that we—the west—are doing as much, if not more, for music as our eastern friends.

Jessie Dunn, the well known soprano of Vincennes, Indiana, has been under the personal tutorage of the celebrated Fred. W. Root, and Herald of Music prophesies that she will be one of America's greatest singers.

Godowsky has decided to return to the United States for an other year, having been made the most flattering inducements to remain in Chicago during the season 1897-98.

AMONG THE TREES.

Andante con espressione.

CONRADIN KREUTZER.



p

f

p

Ped. * f

cresc.

Ped. * Ped. *

ff

ten.

pp rall.

f

decresc.

p

calando.

a tempo.

f

mf

Ped. * Ped. * Ped. *

p

decresc.

Ped. * Ped. *

f

Ped. *

p

pp

f

pp

Ped. * Ped. *

f

pp rit.

una corda

pp

1.– 2.

MELODY.

GEO. W. ASLING.

Andante cantabile e con moto.



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pp

f cresc.

ff

ff

fz dim.

fz p dim.e rit.

rit.

Led. *

a tempo.

p cresc.

fz

mf dimin.

p

Led. Led. Led. Led. Led. *

Melody.

p fz cresc. poco rit.

Ped. * simile.

mf cresc. fz ff poco rit. f

dim. e rit. p fz

Ped. Ped. Ped. Ped.

cresc. poco rit. mf fz cresc.

ff poco rit. f rit. pp rall.

Ped. Ped. Ped. * Ped. *

Melody.

a tempo.

p *cresc.*

mf *fz*

Ped. Ped. Ped. Ped.

dimin.

p *con espress.*

Ped. Ped. Ped.

Ped. Ped. * Ped. Ped. Ped.

pp **ppp**

Ped. Ped. Ped. Ped. Ped. *

SOLVEJGS SONG.

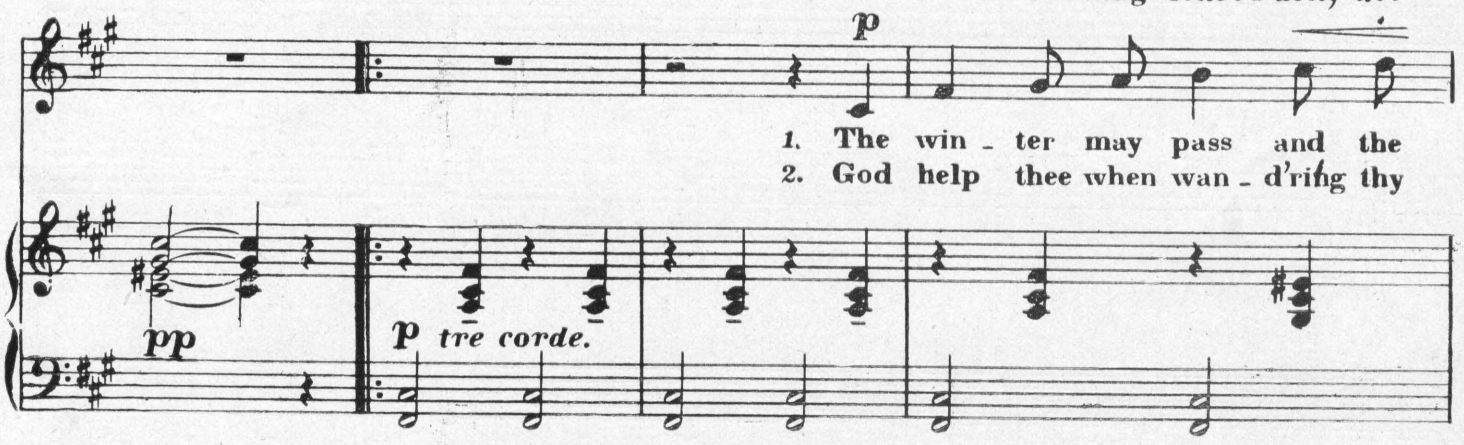
(SOLVEJGS LIED.)

Words by H. JBSEN. Music by EDVARD GRIEG.

Un poco Andante.

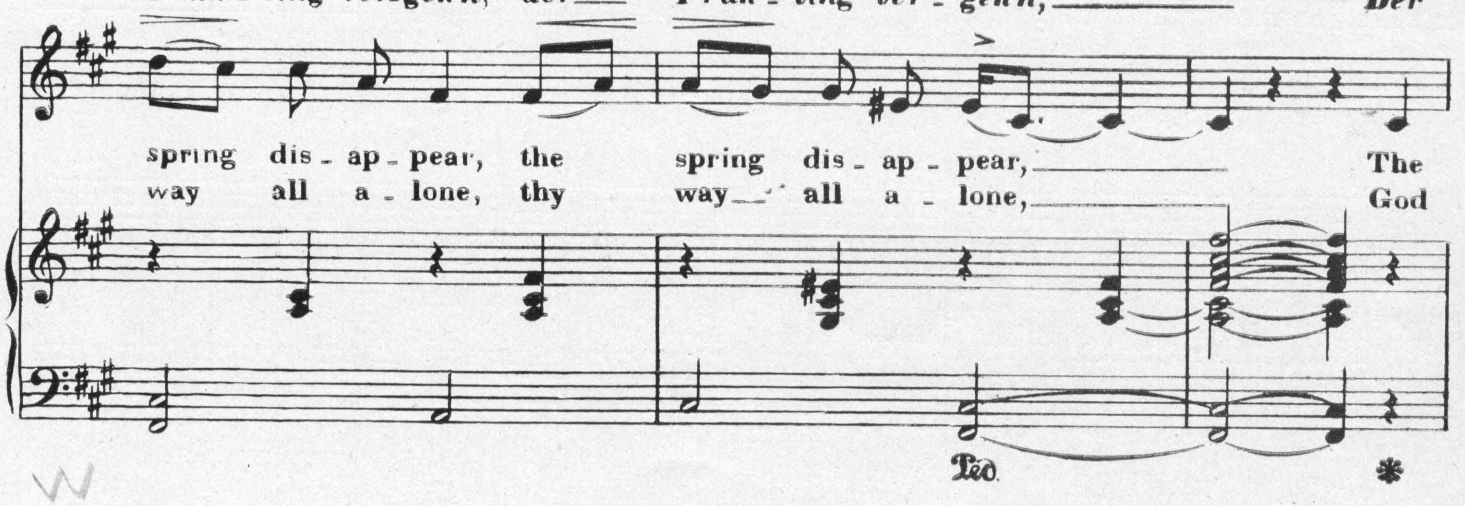


2. *Gott hel - fe dir, wenn du die*
1. *Der Win - ter mag schei - den, der*



1. The win - ter may pass and the
2. God help thee when wan - d'ring thy

Son - ne noch siehst, die Son - ne noch siehst. *Gott*
Früh - ling ver-geh'n, der Früh - ling ver - geh'n, *Der*



spring dis - ap - pear, the spring dis - ap - pear, The
way all a - lone, thy way all a - lone, God

seg-ne dich, wenn du zu Füssen ihm kniest, zu
Sommer mag rerwel-ken, das Jahr rer-weh'n, das

sum-mer too will va-nish and then the year, and
grant to thee his strength, as thou kneel'st at his throne, thou

Füssen ihm kniest.
Jahr rer-weh'n;

Ich will deiner harren, bis
Du kehrest mir zurücke, ge-

cresc.

then the year.
kneel'st at his throne.

But this I know for certain: thou'lt
If thou now art wait-ing in

cresc.

du mir nah', bis du mir nah',
wiss du wirst mein, gewiss, du wirst mein,

Und harrest du dort oben, so
Ich hab' es versprochen, ich

f

come back a-gain, thou'lt come back a-gain;
heav'n for me, in heav'n for me,

And e'en as I promised, thou'lt
O there we'll meet a-gain love and

tref-fen wir uns da, so tref-fen wir uns da! *(vor sich hin summend:)* *A*
har-re treu-lich dein, ich har-re treu-lich dein. *A*

find me wait-ing then, thou'lt find me wait-ing then. Ah!
nev-er par-ted be, and nev-er par-ted be! (humming:) Ah!

Allegretto con moto.
dolce.

una corda.

Tempo I.

tre corde.

dim.

LITTLE ALPINE ROSE.

(ALPENRÖSLEIN.)

FRITZ SPINDLER. Op. 43. № 1.

Tranquillo. (♩ = 80.)



Ped. * Ped. * Ped. *

8

p

Ped. * Ped. *

8

2 1

3 12 5 1 5 1 5 2

Ped. * Ped. *

4 1

8 8

Ped. * Ped. *

8 8

Ped. * Ped. * Ped.

8

mf f p

Ped. * Ped. * Ped. * Ped. *

8

mf f

Ped * Ped. * Ped. *

8

p

Ped. * Ped. * Ped. * Ped. *

8

pp

Ped.

8

Ped. * Ped. * Ped. *

"TWO LOVES."

A new composition, which is creating a great deal of very favorable comment throughout the musical circles of the country, is the "Two Loves," published by the Thiebes-Stierlin Music Co. of this city, music written by Miss Daisy Maud Hatfie'd, and words by the famous poet-priest, Father Ryan.

Miss Hatfield is a Cleveland girl, having lived there until a few years ago, when her parents moved to Chicago. When she was a child she showed her inherited musical talent in many ways, her mother having been a favorite singer. After leaving Cleve and she completed her education in the Female College at Milwaukee and at "Kemper Hall," the famous Episcopal school at Kenosha, Wis., where she graduated two years ago. She afterwards studied harmony and composition under Prof. James M. North, in St. Louis, where she is well known through extensive visits made her brother, Mr. C. F. Hatfield, organist of the Cook Avenue Methodist Church, and active in local musical circles.

A little over a year ago Miss Hatfield's first composition, an "Ave Maria, "was published, receiving very flattering commendation by the musical critics, and her "Two Loves," just published, has still further demonstrated her decided talent.

We are pleased to quote a few criticisms, selected out of many, showing the appreciation of the decided talents of this young lady.

Perhaps of all of those who have written criticisms on the "Two Loves," one of the most severe in the country is Prof. Waldemar Malmene, who speaks of it as follows: "Father Ryan has found in Daisy Maud Hatfield a musical interpreter of his beautiful poem,

'Two loves came up a long wide aisle
And knelt at a low white gate,
One tender and true, with the shyest smile,
One strong, true and elate.'

which will make the poet-priest's touching strains still more appreciated and impressive. The composer has fitly chosen, in the instrumental interlude of sixteen measures, the "Bridal Chorus" from Lohengrin, as an introduction to to the solemn ceremony which shall bind two souls as one. Miss Hatfield's melody which she has wedded to the poem, is characterized by simplicity well fitted to express the poetical import, and when sung with proper expression cannot fail to touch the heart. There is no seeking for startling effects; all seems like the spontaneous out-pouring of a musically poetical heart, imbued with the import of the words. The harmonies throughout, as well as the accompaniment, are ample proof that Miss Hatfield is a composer whose talent only needs further cultivation in order to make a name for herself.

Mrs. Georgia Lee Cunningham, St. Louis' most prominent and favorite soprano, in speaking of the "Two Loves" says, "I think the song very well written, and especially for so young a composer. The music is admirably adapted to the text, and when some favorable opportunity presents itse f, I shall be glad to use it in public,"

Mrs. Louis Aubertin Corley, vocal teacher at Lindenwood College. St. Charles, Mo., contralto at First Presbyterian Church, St. Louis, and a great local favorite, says, "I consider your song 'Two Loves' a very melodious and meritorious composition. The music is very dainty and admirably adapted to the text, and I shall use it in public as soon as a favorable opportunity presents itself. I am also using the song among my pupils, as it is a good teaching piece for style, and then besides the melody being so pleasing, the pupil becomes greatly interested in the song."

Prof. H. H. Darby, organist and musical director, Christ Church Cathedral, says, "One of the latest and most promising compositions is the 'Two Loves' by Miss Daisy Maud Hatfield. It is written in the tender key of F, and contains much of the classical style of writing. It



DAISY MAUD HATFIELD.

certainly gives proof of a decided talent, which if properly cultivated, will place the young writer in the front rank of the composers of the day."

Prof. Louis H. Freligh, one of the best known musicians and teachers of St. Louis, says, "My best criticism is, that it gave me a great deal of pleasure to play and sing it. The words, melody and accompaniment form a lovely art trinity, inseparable, because no one hereafter will care for the words, without the musie."

Mrs. Annie Lynn, a prominent teacher, says: "It gives me great pleasure to add my quota to the many favorable notices which Miss Daisy Maud Hatfield's compositions are eliciting from competent authorities. The 'Ave Maria' in E flat breathes the very spirit of religious devotion, while the 'Two Loves' in no less degree expresses the highest form of human love, wedded to the divine. Miss Hatfield, although still very young, displays in her whole being the stamp of musical and artistic genius, and her friends confidently expect great things from her in the future.

Miss Zella E. Leighton, pupil of Shakespeare of London, and Pasta of Milan, who has recently opened a studio in St. Louis, says: "It has afforded me great pleasure to present before demonstrative audiences, the delightful song, 'Two Loves,' composed by Miss Daisy Maud Hatfield, a young lady who is fast making an enviable musical reputation. As a singer I thoroughly enjoy it. As a teacher, I advise its study by vocalists who want something especially good which is within their grasp. The young lady's ability shows itself strongly again in her 'Ave Maria.'"

Mr. E. Dierkes, the Basso at the Lindell Ave. M. E. church, and a general local favorite, says: "I am very much pleased to congratulate you on the meritorious work you have done in the 'Two Loves,' your latest composition, and the evident musical talent it indicates that you possess. Besides being a selection unusually good from a critical musical standpoint, it has a pleasing melody, and while a good concert ballad, it is within the compass and ability of musicians generally. I am sure that it is a composition that will grow in favor and wish you and it much success."

Mr. Rechab Tandy, the eminent oratorio and concert Tenor, and Principal of Vocal department in Toronto (Canada) Conservatory of Music, says: "Your meritorious and tuneful song, 'Two Loves,' I consider a delightful composition. The pleasing melody accurately expresses the inward meaning of the words and the harmonic progressions being striking and attractive, charm the listener."

Madam Donelly. of Peoria, Ill., one of the foremost teachers of voice culture in the country, says: "The song, 'Two Loves,' shows quite a deal of study and careful harmonizing, shows individuality and taste and if the young lady will work she will accomplish much and be a very good writer of songs. Her tendency towards the lower and middle register of voice I like very much indeed."

H. W. Petrie, New York, the well-known composer and publisher, in speaking of the "Two Loves," says; "1 hope it may meet with the great success it deserves. I can recomend it very highly to lovers of good music and will do all I can to assist in its introduction.'.

Miss Grace Golden, the well-known opera singer, says: "Allow me to say that I consider the song, 'Two Loves,' by Miss Daisy Maud Hatfield, most meritorious for one so young.

Mr. Tony J. Placht, formerly of J. Placht & Son, is now located with a full line of Musical Instruments, Sheet Music, etc., at 1002 Olive street. He intends to do all the instrument business in St. Louis, and will sell goods at wholesale prices. We wish you success Tony—shake!

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ITEMS OF INTEREST.

The first May Musical Festival held at Moberly, Mo., May 26, 27 and 28, under the direction of Johannes Goetze was a pronounced success. Among other artists, who were in attendance we especially mention Mr. Charles Kunkel and Mr. Charles Humphrey. Mr. Kunkel received an ovation, over a hundred persons waiting in the hall to especially thank him for the treat, and congratulate him on his splendid performance on the piano. The honors were however, equally shared with Mr. Humphrey, whose splendid rendition of several tenor solos was well applauded and encored by the highly appreciative audience.

INDIANAPOLIS MAY FESTIVAL.

The ninth annual May Music Festival opened on Thursday evening, May 20, with a local chorus of four hundred voices, the Cincinnati Symphony Orchestra, Mr. Van der Stucken, conductor, and the following soloists:

Mme. Clementine de Vere, Mme. Sara Layton Walker, Miss Ella Russell, Mme. Emma Calve, Mr. Frangcon-Davies, Mr. Oliver Willard Pierce, Mr. Evan Williams, Mr. Barron Berthold, Mr. Norris Meck.

We quote the following extracts from W. G. H. in the Musical Courier:

The chorus is, of course, the local feature of our festivals. Last year we began to draw the attention of the outer world to us through this organization, and the outer world was slow in getting sight of us, too. It ought to have been made known before, but the local press did not comprehend the attainment, and could not therefore properly position it.

Mr. Van der Stucken and his local assistant, Mr. Ernistihoff, have got all the results possible from a new chorus hastily ascembled, taking on all sorts and conditions of material, from the fellow who never sang a note, but thought he could if he would try, to a few of the old chorus from the front seats, and more from the back, and more from somewhere else. A hard job was cut out for the conductors, but they tackled it like a man hanging to a bear's tail, and it wasn't amusing either to hang on or to let go.

Mr. Van der Stucken has been reengaged to conduct next year's Indianapolis May Festival.

UNIVERSITY OF WISCONSIN MAY FESTIVAL.

The University of Wisconsin May Musical Festival was held in the Armory Bulding, Wednesday evening, May 19, and was attended by upward of two thousand people, and was an artistic success.

An important addition has been made to the Cincinnati May Festival Chorus by joining its forces with those of the Apollo Club. Such a course was suggested as early as four or five years ago, but is at last to be realized. According to agreement the Apollo Club is to study the chorus works selected for the may festival under Mr. B. W. Foley, attend the rehearsa's under Mr. Thomas, and sing with the May Festival Chorus during the festivals. In compensation for these services the club is to receive a certain allowance, which will enable it to give at least two concerts a year with orchestra. The May Festival Chorus will be considerably strengthened by this consolidation, and the Apollo Club will profit not only financially, but also fr m a musical standpoint. The plan promises the more success inasmuch as Mr. Foley, the director of the Apollo Club, and Mr. Glover, the director of the May Festival Chorus, are on the best terms of friendship. In consequence of this st_p Mr. Thomas has decided to give Berlioz's Damnation of Faust at the next festival.—MUSICAL COURIER.

In view of the present agitation for the establishment of a permanent orchestra in this city the following extracts from the annual report of Mr. Wm. H. Taft, the president of the Cincinnati Orchestra Association, will be of general interest:

"We pass this year a landmark in the history of the Cincinnati Orchestra. Just three years ago the plan of instituting a series of symphony concerts was suggested by the Ladies Musical Club. Some years had passed since such concerts had been given, but there remained in the city the nucleus of a good symphony orchestra. Thanks to the works of, first, Michael Brand, then Theodore Thomas and Henry Schradieck, there was to be found here a band of musicians who had had considerable experience for years in orchestral playing. Mr. Seidl, on his visit here the following year, confirmed this by saying repeatedly that there was no such good material to be found in any city outside of New York, Boston and Chicago.

We need next year $12,000. Of this amount $7,500 has already been promised annually for four years. We have received a most generous response from the public, and I am glad to state to the members of the association that there is an excellent spirit prevailing in regard to the work that is being accomplished. Its educational value is becoming fully appreciated, and in soliciting subscriptions we rarely meet with anyone who does not show some degree of interest and sympathy. It will be remembered that Mrs. Longworth very generously offered to give $500 a year for eight signatures to this paper, and hope soon to have it completed. Very few of our old subscribers for large amounts have refused to renew their subscriptions. Out of those who have been approached thus far there are only five who do not continue to give.

Miss Jelke, the treasurer, reported the total receipts for the fiscal year to be $32,317.31 and the expenditures $32,246.81, leaving a balance of $70.50."

Mrs. Nellie Allen Parcells recently returned from Davenport, Iowa, in which place she gave a piano recital to a large and enthusiastic audience. She was pronounced the best lady-pianist ever heard there. Her concert in the Opera House at Jerseyville, Ills., June 22, was especially well attended, every seat being sold in advance.

La Bohsme is the name of the new opera by Leoncavallo, composer of I Pagliacci.

Mr. J. Placht, Jr., of J. Placht & Son, has just received a splendid stock of new Musical Instruments. He is the publisher of the Black Hawk's Watch Tower March, up-to-date two step; Honey I'll Hypnotize You, and reports a big sale on these new publications.

MISSOURI STATE MUSIC TEACHERS' ASSOCIATION.

Missouri State Music Teachers' Association held their second annual Convention at Pertle Springs, Mo., June 16th, 17th and 18th.

The Convention opened at 10:30 a. m., June 16th, with an address of welcome read to about one hnndred and fifty delegates by the Rev. E. W. Clippenger, of Warrensburg, after which followed an address by the President, Mrs. Nellie Strong Stevenson, the Secretary and Treasurer's report and a business meeting.

In the afternoon, Mr. E. R. Kroeger, of St. Louis, read an essay on characteristics of modern composers, which was well received and appreciated by the audience.

The illustrative recital by Mrs. Nellie Strong Stevenson ably assisted by Mrs. Zella Kulp Lewis, of St. Louis, soprano, was all one could desire in the way of beautiful singing and playing. It was made up of instrumental and vocal compositions by such composers as Liszt, Gounod, Grieg, Chaminade, Chadwick, Rubinstein and many others.

We could not give a detailed description of the programme for the following days, on account of lack of space, but will only mention a few of the more prominent soloists who took part.

Mrs. Nellie Allen Parcell, of St. Louis, delighted the audience with her splendid playing. Her rendition of Liszt's March Hongroise, especially, was an artistic treat in every way.

Miss Adelaide Kalkmann scored a success from the start. Her beautiful soprano voice, faultless method and musical temperament resulted in artistic work that won enthusiastic recognition.

We hardly need to comment on the playing of artists so well known as Messrs Kunkel, Kroeger and Conrath, it was only natural that everyone present wished them to keep on playing indefinitely.

Miss Rosalie Balmer Smith played Liszt's Liecestraume No. 3, and Chopin's Third Balladop 47 very prettily, and was, as always, well received.

A surprise was sprung on the convention in the form of Miss Blanche Sherman, of Chillicothe, Mo. This young lady already ranks with our best pianists. She possesses a magnificent technic, always reliable and perfectly adequate to meet all demands made upon it.

The essay "Music in Education" read by Mr. A. F. Graber, Joplin, Mo., was undoubtedly the best heard at the convention. Although thirty-two pages long, the gentleman was able to hold his audience, as there was enough humor intermingled with the instructive part, to make all of it highly interesting.

We must not forget to mention such soloists as Miss Harriet Turner, Kansas City; Mr. I. L. Schoen, St. Louis; Mrs. W. A. Bonsack, St. Louis; Miss May Tevis, of Holden, Mo.; Miss Mabel Haas, Kansas City; Mr. Arnold Pesold, St. Louis, and others who took part and all did their best to make the convention the most successful ever held in Missouri.

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